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The New Amberola **GRAPHIC**

*Special
Issue
#103-A*

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The New Amberola Graphic

Issue 103-A
(Vol. XXVI, No. 4)

Published by
The New Amberola Phonograph Co.
213 Caledonia Street
St. Johnsbury, Vermont 05819

Editor: Martin F. Bryan

Printed in U.S.A.

Subscription Rates: \$10.00 for 8 issues (2 years) (Vermont: \$10.50; Foreign: \$13.00)

Advertising Rates: Display box: \$6.00 (see below)

Quarter page: \$13.00 Half page: \$25.50 Full page: \$50.00

Auction section: \$40.00 per page

Business card: \$2.50 per insertion

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THE NEW AMBEROLA GRAPHIC
(ISSN 0028-4181)

Second class postage paid at St. Johnsbury, VT Post Office 05819. Published 4 times a year (January, April, July and October) by the New Amberola Phonograph Company, 213 Caledonia St., St. Johnsbury, VT 05819.

Postmaster: Send address changes to:
The New Amberola Graphic, 213 Caledonia St., St. Johnsbury, VT 05819.

Subscription Rate:

2 Years (8 issues)..... \$10.00

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C u r i o s i t y

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“What’d He Call It?”

by Martin F. Bryan

In the Teens and early Twenties, the leading proponents of Hawaiian music on records were Helen Louise and Frank Ferera (sometimes spelled “Ferrera”), and later, Frank Ferera and Anthony Franchini. They made the rounds of all major and most minor recording companies, frequently waxing the same selections for the different labels.

One popular title in their repertoire, which had several recording sessions, was “Pua Carnation” (“Carnation Flower,” according to the Columbia catalogue). So, when Aeolian-Vocalion switched to lateral recording in 1920, it was natural that they would want to add the popular novelties to their new catalogue. We can only imagine the following conversation:

Engineer: What’d you say that last selection was called, Mr. Ferera?

Ferera: “Pua Carnation”

Engineer: (Hmmm...this fella must be from Maine. “Poor Carnation” it is!)

...and that’s the way it got labeled! It is unknown whether or not the labeling was eventually corrected, but at least through the 1923 Vocalion catalogue “Pua Carnation” remained “Poor Carnation.” Ayuh!



This is a Free Mini-Issue.....see page 2 for details!

Bettini's Suicide Attempt

by Robert Feinstein & John Levin

While Thomas Edison is remembered for his description of genius as "99% perspiration," Gianmni Bettini, one of his earliest competitors, exemplified that maxim. Apparently, Bettini was possessed of such an unyielding will that he could be considered obsessive. When an idea developed in his mind, he pursued it again and again. This pattern was not only reflected through his inventive genius, but also in his relationships with women.

In late 1882 or early 1883, Bettini took leave of absence from the Verona-based Third Savoy Cavalry and visited the United States, eventually taking up residence in New York City's posh Windsor Hotel. Generous, described by the May 19, 1883 edition of *THE NEW YORK DAILY TRIBUNE* as: "...an unusually handsome young man...", and very much the playboy, he soon became popular with the Windsor's guests and the members of Manhattan's Union Club, which he visited frequently.

Between partying and shopping sprees, Bettini quickly spent most of his savings, but not before he made a visit to Annapolis, Maryland and Fortress Monroe, Virginia. It was at Monroe that he met the beautiful Lesley Josephine Ayer (1855-1928), daughter of Dr. James Cook Ayer (1818-1878), founder of the famed Lowell, Massachusetts firm which manufactured pills and other health products. Although older than Bettini by some five years, Miss Ayer seemed to like him, and they remained acquainted with each other for several weeks.

In addition to living in Massachusetts, the Ayers had a luxurious townhouse at 5 West 57th Street in New York. The future inventor followed Lesley back to the city and visited her at that residence on several occasions. He did not immediately tell the young heiress that he had fallen passionately in love with her. Consequently, Lesley Ayer was more than a little surprised when Bettini suddenly implored her to be his wife. Already engaged to Commodore Frederick Pearson, a U.S. Navy hero of the Civil War and a man who bore a striking resemblance to Bettini, Miss Ayer turned down the abrupt proposal.

For several days in May of 1883, Bettini's friends were quite concerned about his severe depression and

talk of suicide. Late on the night of May 13th, the young lieutenant left the Windsor with a small 32 caliber pistol in his pocket, intent on killing himself on the threshold of Miss Ayer's house. Bettini fired a bullet into his chest and collapsed by the front door. Whether or not the Ayers were home remains a mystery, but a mutual friend from the Windsor, Mr. F. E. Trowbridge, had followed him. It was Trowbridge who managed to bet Bettini to St. Luke's Hospital, where he was initially thought to be mortally wounded. Bettini lingered, half-dead, with a bullet near his heart; it was never removed. He was given the Last Rites of the Church, and well-wishers (which did not include the Ayers) filled his room with flowers. Indeed, Frederick Ayer, Lesley's brother and scion of the Ayer business interests, spoke scornfully of the young man who had embarrassed his family.



Lesley Ayer, from a ca. 1883 photograph

Miraculously, Bettini recovered and was released from the hospital on May 21st or 22nd (the St. Luke's Medical Records Department no longer has documents going back to 1883). But he was promptly arrested for the crime of attempted suicide and arraigned before Justice Herrmann of Yorkville Police Court. In answer to the charge Bettini testified: "I don't know what I was doing when I shot myself, if I did shoot myself. I had no trouble of any kind. I am on a visit to this country and intend to return without delay." Justice Herrmann released him on \$1000.00 bond in the custody of the Duke of Casteluccia, an Italian diplomat. Two weeks later, Bettini returned to Italy and his regiment.

Of course, the story of Gianni Bettini in the United States did not end. About three years later he met Daisy Abbott (her legal name was Jeanie E. Abbott), the French-born socialite he followed to the United States and eventually married. The Bettinis lived but a few buildings away from the Ayer-Pearson mansion during the late Nineteenth Century. One can only hope that Bettini and Lesley Ayer-Pearson at least became friends, for surely, they must have seen each other again!

We would like to thank Janine Whitcomb of the Lowell Historical Society for helping us find a portrait of Lesley Ayer-Pearson. Thanks are also due Peter Betz, who sent Robert Feinstein 1883 newspaper clippings about the above, some twenty years ago.

Research for the biography of Gianni Bettini is in the final stage.

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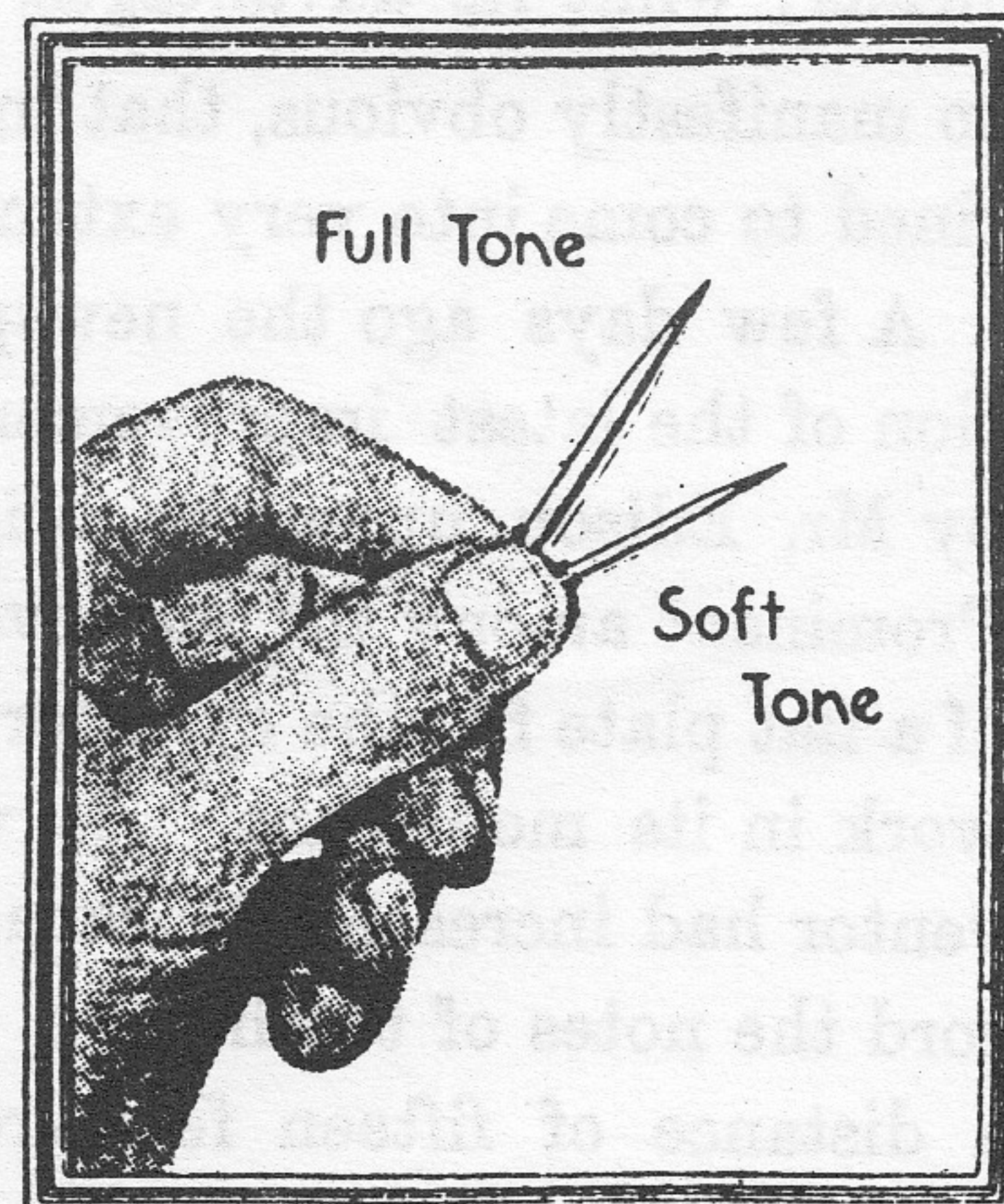
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The "Auriphone"

The following article appeared in the 1879 book Science and Theology, just two years after Edison's invention of the Phonograph. It is interesting to note that Edison was already talking about *disc* records (albeit, still tinfoil!), as well as clock-work motors.

We thank Jerry Parker of Montreal for sharing this fascinating piece.

THE AURIPHONE AND ITS FUTURE.

ANON.

MR. THOMAS A. EDISON, the Napoleon of inventors, is now completing at his laboratory, in Menlo Park, New Jersey, an improvement upon the phonograph, which is calculated not only to astonish the world, but to almost revolutionize the accepted usages of society. Mr. Edison is not only inventive, but he is also industrious, and since the production of the phonograph, only a few weeks ago, has, without intermission, devoted himself to its further development. From day to day he has added improvements, until at last he seems to have reached the limits of perfection itself. His very latest achievement is a modification by which he literally gives to every wall its ear, and hereafter there can be no actual certainty of privacy in any conversation unless held in a desert, or through the medium of the deaf and dumb alphabet. The cost of the new machine is, moreover, so insignificant as to place it within reach of people of the most moderate means; while its advantages, in a protective sense, are so manifestly obvious, that in a very short time it is destined to come into very extensive, if not general use.

A few days ago the newspapers published a description of the latest improvements and modifications made by Mr. Edison upon the original or cylinder machine. Prominent among the improvements was the substitution of a flat plate for the cylinder and the utilization of clock-work in its movement. It was also stated that the inventor had increased its capacity so as to enable it to record the notes of the human voice in the tone uttered at a distance of fifteen feet from the instrument. Since

that time its capacity has been still further enlarged, until now the very faintest whisper uttered in a room where profound silence is otherwise maintained, can not only be recorded, but can also be repeated in any increased volume. In fact, to quote Mr. Edison, "A maiden's sigh can be given in the magnitude of an earthquake!"

The reasoning or inductive process by which Mr. Edison arrived at this marvellous development is seemingly so simple and natural as to commend itself to the most ordinary intellect. Indeed, he cannot describe it himself without smiling at its manifest and almost childlike simplicity, and though the inventor, he seems to marvel at the results achieved quite as much as the listener.

While Mr. Edison was testing one of his lately improved machines, his restless intellect conceived the possibility of making it record and speak simultaneously. To think with him is to act. To conceive a new problem is to set about its solution, which in this instance was soon accomplished. By the introduction of a second, or following needle, and diaphragm to the recording needle, and in close proximity, the one plate and its system of clock-work causes the machine to both record and talk almost simultaneously. In two days Mr. Edison had one in successful operation, and his fertile imagination was again wandering off into new fields of conquest.

Parties who have personally inspected and listened to the "Talking Machine" will recall to mind the metallic hoarseness of tone as well as slight falling off in volume of its utterances. Many attribute this to the use of a tin trumpet in delivering the sound, and experiment has since shown this supposition to have been correct. Long ago Mr. Edison had realized the necessity of utilizing some other and less defective medium, more sensitive, and less resonant in material and construction. After many failures he at last succeeded in supplying this want by constructing a delivery horn out of a new substance, compounded mainly of Catchouc gelatine and the sensitive carbon, which enters so largely into Mr. Edison's manufactures. A modification was also made on its shape and construction, more especially adapting it to the needed purposes. Upon the very first time it was found to be almost perfect in action, repeating the voice with such absolute fidelity in tone and inflection as to actually startle the experimenters themselves. At another time, while again testing its merits, the tube portion of the trumpet accidentally became twisted, when the ever-watchful ear of the inventor at once detected an increase of volume of sound. His attention was then directed to the economy of the convolution of the human ear, and the problem presented itself as to whether they do not embody a mechanical

principle. It was not long before this secret yielded itself to the prying search of the wonderful inventor, who discovered that by curling the neck or pipe of the trumpet in a peculiar way, and by adding to its convolutions, the faintest sound-wave could be made to recall itself through the medium of the diaphragm, upon the receptive plate or matrix, as deeply as the loudest tone uttered under ordinary conditions. In short, he succeeded in demonstrating the fact absolutely that by means of proper mechanical arrangements the volume of sound capable of being emitted by the phonograph was actually limitless, and entirely independent of the application of steam, air, valves or any extraneous force.

Impressed with the value of both these discoveries, it was natural in Mr. Edison to set about combining the two, a result he accomplished with little difficulty, the operation of which is to be witnessed at his laboratory in Menlo Park, and which he has named the "Auriphone."

This new invention of Edison's is briefly described as follows: In the ceiling of his private office, concealed from view, with the exception of a small, ear-shaped funnel, of dark colour, he has fitted between the rafters and the floor above, one of his double-recording and speaking machines. In the room above a portion of the machine rises through the floor, and attached to it is a small wooden box, said to contain the coils of the pipe of the trumpet, the bell or mouth of which opens through one side, and is made of the new substance discovered by Mr. Edison, and alluded to elsewhere. With the exception of the box, all other portions of the machine are open to inspection. Every word uttered in the room below is repeated in the room above, with about treble or quadruple the volume of sound (although it can be arranged in vast excess of this). While at the same time it is being recorded on the matrix-plate for future reference and preservation through the electrotyping process. The effect produced by the auriphone is not only comically weird, but, in many ways, alarming. Sending an assistant to the room below in order to test its capacity for catching whispers, the orator, directed by Mr. Edison, bent down his ear to the little box only to be deafened by the inquiry, "What do you think of the auriphone?" shouted in tones that almost made the house rock, followed by a laugh so mockingly hideous and unearthly as to make the blood curdle with horror. This we soon discovered to be one of the peculiar jokes incidental to an introduction to the auriphone, always hugely enjoyed by the inventor and his attaches. Subsequent experiments proved the exquisite sensitiveness of the machine. The faintest whisper, the ticking of a clock, the rolling of a lead-pencil

over the desk, the tearing of a small piece of newspaper, a sigh, a tune hummed in the lowest register—all were successively delivered in the room above in exaggerated volume. At night, when the quiet is more profound, Mr. Edison informed us that he could plainly hear the purring of his cat in the office below.

The effects to be produced by the introduction of the Auriphone will be wonderful. When all walls have ears, literally, what is to become of our confidences? With the spy ever in wait for us, not only to repeat them, but to also manufacture their indisputable proof for transmission and preservation, what are we to do? Will society become thoroughly honest, virtuous, and good? or will it be torn asunder by dissension and relegated to savagery? When a man's sons are popping up in judgment at all times and places; when man is forced to go through the world with a window, as it were, in his bosom, will it longer be a pleasant or even an endurable place to live in? And yet to face this actual contingency we are brought by Mr. Edison and his new Auriphone.

The subject for contemplation is so entirely new and so absolutely startling in its nature, that we may well shrink from considering its more serious aspects, in view of its almost boundless possibilities and results. But there is, happily, no shade without sunshine, and it is not without its comical though not less vexatious sides. Fifty or sixty dollars at most, Mr. Edison informed us, would cover the expense of placing one of these machines, or mechanical ears, in the ceiling of any room, so nicely concealed as to escape observation, and capable of being so nicely adjusted that "the dropping of a pin upon the carpeted floor could be heard in the room above." Just think of Paterfamilias upstairs with such a trap set, while Anastatia and Alphonso are cooing in the parlour below! Keeping tally of the sighs and weighing the intensity of each caress, and all this with two turtle-doves in blissful ignorance of any supervision. Think of the gay deceiver in a breach of promise case suddenly confronted in court with half-a-dozen witnesses, who, though absent personally, heard the desired proposal, each armed with a stereotyped plate upon which every row, every murmur, every "swish" of the embezzled kisses is indelibly stamped! Think of Old Bullion's clerks and Mrs. Clearside's servants under the espionage of the mechanical ear! Indeed, it looks now as though people will soon have to regret Mr. Edison's birth having taken place at so late a period in history, and that they will be apt to grow much more charitable toward those sensible old ancestors who always had a stake or a chop ready for people who knew too much.

OBITUARIES

Donald Mills, Last of the Singing Mills Brothers, Dies at 84

By ANTHONY RAMIREZ

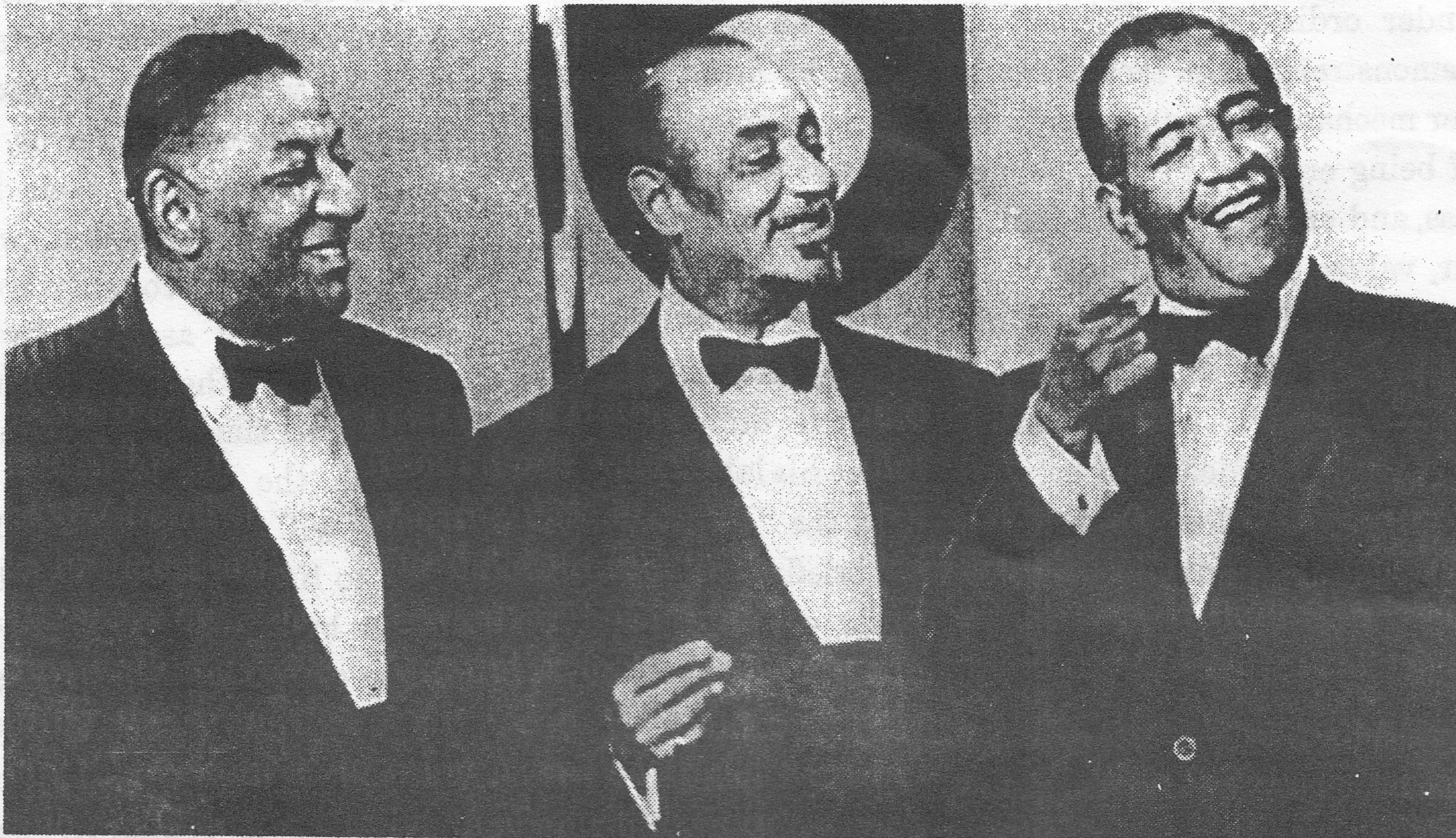
Donald Mills, the last surviving member of the singing group the Mills Brothers, whose serene harmony and playful wit in songs like "Up a Lazy River" and "Glow Worm" entertained audiences over six decades, died Saturday. He was 84.

Mr. Mills had been performing as recently as April, with his son John Mills II in Palm Springs, Calif., when he underwent brain surgery for cerebral swelling. He fought pneumonia on and off after the brain surgery, and died of complications from pneumonia at Cedars Sinai Hospital in Los Angeles, said Bernard J. Roswig, their publicist and a family friend.

The Mills Brothers' popularity, versatility and influence were unusual in an era when black performers, like themselves, were segregated from whites. Yet their affability and musicianship made them one of the most influential singing groups in the country, winning admirers like Bing Crosby, Mel Tormé and Dean Martin.

With 2,246 recordings made by 1981, their last year performing together, the Mills Brothers may have recorded more songs than anyone else. They have been awarded 36 gold records, for million sellers, and sold more than 50 million records. Their songs, with their smooth and tight harmony, are favorites of barbershop quartets.

Mills Brothers songs constitute a virtual time capsule of the pre-rock era. Their first big hit was "Tiger Rag" in 1932, in which they imitated instruments like the trombone and



Associated Press

The Mills Brothers — from left, Herbert, Donald and Harry — in 1977. Donald died on Saturday.

trumpet, and was followed by such standards as "Goodbye Blues," "You're Nobody's Sweetheart Now," "Sweet Sue," "Bye, Bye Blackbird," "You Always Hurt the One You Love," "Yellow Bird," "Cab Driver" "Up a Lazy River," as well as "Paper Doll," a song that led to a string of Top 10 hits in the 1950's.

For much of their time together, they weren't all brothers. Their father, John Sr., replaced his son John Charles, who died in 1936. Donald

continued to perform with his brothers as a trio after their father died. Harry Mills died in 1982, and his brother Herbert died in 1988.

Harry Mills, often the spokesman for the group, once described the group's beginnings: "When we started out in 1925, we were billed as Four Boys and a Guitar. We were a novelty quartet whose forte was to imitate instruments with our voices." The boys ranged in age from 11 to 15.

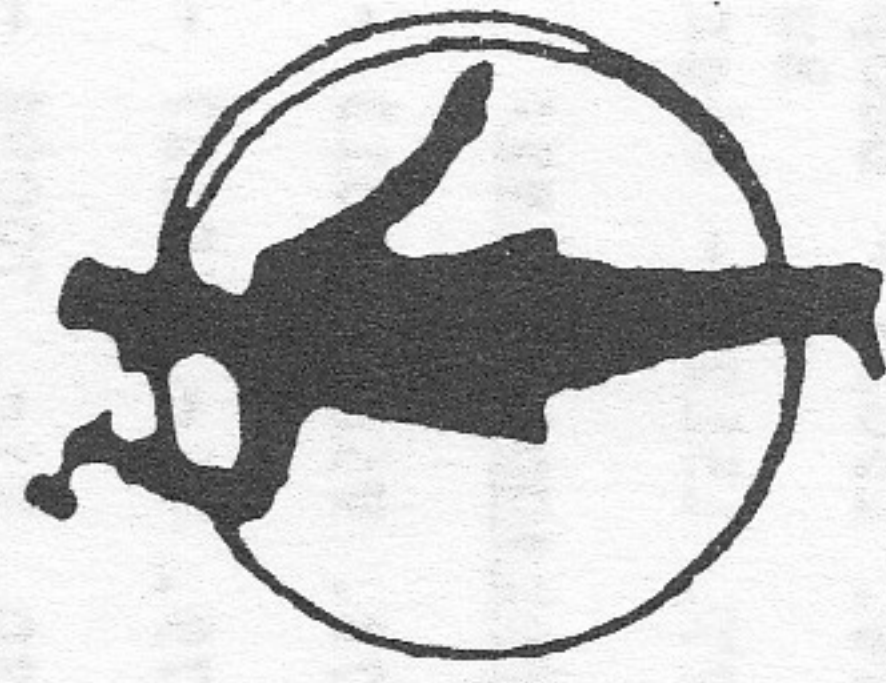
Donald Mills was born April 29,

1915, in Piquette, Ohio, to John Sr., a professional singer, and Eathel, a music teacher and light-opera singer.

Donald Mills's wife, Sylvia, died in 1988. In addition to his son John of Los Angeles, he is survived by five other children: Naola Summers of Colton, Calif.; Deidra M. Raney of Bellefontaine, Ohio; Donald F. Mills Jr., Alan H. Mills and Melody M. Mills of Los Angeles; 21 grandchildren and 18 great-grandchildren.



The Mills Brothers began their commercial recording career with Brunswick late in 1931. After a little more than two dozen titles, they were lured to the newly-formed American Decca label in 1934 — presumably a lucrative arrangement for all parties concerned!



Martin F. Bryan
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auction

Items offered for sale to the highest bidder
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Auction closes: January 24, 2000

A Mixed Lot

All records in V+ or better condition are guaranteed to give satisfactory playing results (except where noted). Many of those in lesser condition will still play better than they look. Some abbreviations used:

NAP = Not Affecting Play	sm = small	lt = light
scr = scratch	ch = chip	Can = Canadian
ck = crack	B&S = Black & silver label	
GP = Grand Prize Label	(W) = Waltz	RS = Red Seal

* * No minimum bids * *

Leeds and Catlin Discs

Early independent company, eventually put out of business for patent infringement.

1. Leeds 4178 - Spencer Quintette and Leeds Orchestra (Announced by Len Spencer) - Squashtown Amateur Minstrels. Greenish tint label; raised rim outside edge E
2. Leeds 4203 - Len Spencer Minstrels (announced) - Hear Dem Bells. Gold label, somewhat worn. A few tiny digs, (NAP), otherwise E
3. Leeds 4217 - Harry Tally (self-announced; piano acc.) - Mandy Won't You Let Me Be Your Beau Gold label E-
4. Leeds 4223 - Harry Tally (self-announced; piano acc.) - We've Got to Move Today Gold label. 2 3/4" tight crack, almost inaudible; otherwise, E
5. Imperial 44436 - Arthur Collins - Never - rough start, then V+ (plays well except for start)
6. Imperial 44447 - Byron G. Harlan - I've Set My Heart on You - few deep scratches & a few bad grooves which skip ahead. Otherwise, E- (sorry!)
7. Imperial 44526 - Frank C. Stanley - Keep a Little Cozy Corner in Your Heart for Me - V+
8. Imperial 44573 - Franklyn Wallace - Just Like the Ivy, I'll Cling to You V+
9. Imperial 44574 - J. W. Myers - Glory (some wear on loud grooves) V+
10. Imperial 44582 - J. W. Myers - Good-Bye Maggie May V++
11. Imperial 44648 - Arthur Collins - Under the Banana Tree V to V+
12. Imperial 44660 - Edward M. Favor - Fol-the-Rol-Lol V++
13. Concert 7444 - Byron G. Harlan - Just Across the Bridge of Gold V+
14. Oxford 11909 - Baritone Song (Frank C. Stanley; piano acc.) - Hiawatha small chip, NAP V++

Vertical-cut Discs - records for your all-purpose phonograph!

15. Aeolian-Vocalion 12218 - Aeolian Dance Orch. - You Didn't Want Me When You Had Me (Med. one-Step)/Roses of Picardy (Med. Waltz) E-
16. Aeolian-Vocalion 12239 - Perry & Peppino (accordians) - Migliavacca--Mazurka de Concert (chip to 1st groove)/Wiedoeft (saxophone) - Valse Erica E
17. Aeolian-Vocalion 22001 - Maximilian Pilzer (violin) - Hungarian Dance No. 5/ Spanish Dance (Rehfeld) (few bad grooves this side) E--
18. Aeolian-Vocalion 12240 - Fernando Cabello's Orchestra - Pucheritos/Yo No Vi Na (unusual Cuban dances!) E- to E
19. Aeolian-Vocalion 36206 - Aeolian Concert Band - Traviata Selections/Faust Selections (12") V+ (first side plays for quite awhile!)
20. Paramount 2051 - Royden D. Massey - Three Wonderful Letters from Home/A Little Bit of Sunshine V+
21. Gennett 7620 - Chester Smith (cornet) - In Der Christnacht/Croxtan Mixed Quartet - Christmas Carols V++
22. Gennett 10012 - Smith's Band - American Patrol (large dig near end)/1863 March Medley V+/E--
23. Brunswick 5153 - Alonzo Williams (whistling) - Aloha Oe/Flower Song (langy) V

Pathe: (10")

24. 20542 - Jack Glogau (piano solos) - Somewhere in Poppyland (one-step)/Pussy Willow Waltzes (lt. scrs.) V++
25. 20579 - Bennie Krueger Or. - Julienne/Casino Dance Orch. - Stolen Kisses V to V+
26. 20596 - Bennie Krueger Orch. - Saturday/Sally, Won't You Come Back? V to V+
27. 20666 - William Simmons - Irish Love Song/Molly V++
28. 20712 - Kirilloff's Russian Balalaika Orch. - Sel. of South Russian Folk Songs/Lucas' Novelty Quar. - When Shall We Meet Again E- to E
29. 22224 - Cal Stewart - Uncle Josh and the Honey Bee/Train Time at Pun'kin Centre (with Premier American Quartet) V to V+
30. 22270 - Edmund Thiele (violin) - Cavalleria Rusticana Intermezzo/Fruhlingsslied //E/V++
31. 22292 - Tuxedo Syncopators - When My Baby Smiles/Dardanella E-

32. 22419 - **BLANCHE RING** - Barney Come Over Here/Billy Jones - Yum-I-Yum-I-Yum Famous comedienne's last recording! V to V+

Larger diameter:

33. 20134 - Marie Narelle (Edison artist) - Dear Old Honolulu/Henry Burr - Everybody Hula (sic) (10 1/2") V++
34. 22100 - Russell Hunting & Deacon Treadway - A Musical Contest at Hicks' Corner/Deacon Treadway - The Country Fiddler (violin & piano) (10 1/2") V+
35. 22138 - Waldorf-Astoria Dance Orch. - Ruspiana (One Step)/The Red Lantern--Medley Fox Trot (10 1/2") E- to E
36. 22157 - Billy Murray - Gimme This, Gimme That (from "Oh, Uncle")/Collins & Harlan - Sipping Cider Thru a Straw (10 1/2") V to V+
37. 40093 - Garde Republicaine Band of France - Veronique Selections, parts I and II - (11 1/8", purple label) E--
38. 40208 - Nicholas Orlando's Orch. - The Love Nest Medley (F.T.)/Della Robbia Orch. - Tell Me Little Gypsy (Med. F.T.) (11 1/4") few lt scrs. E-

39. 70025 - Lenora Sparks & Carrie Herwin - Barcarolle from "Tales of Hoffman"/Venetian Song (Tosti) (Almost 14" -- American pressing) E

Classy Stuff.....

Red Monarch:

40. - 81040 - Pol Plancon (piano acc.) - Serenade Mephistopheles (Faust) E

Victor "Melba" (mauve label): (10")

41. - 94002 - Nellie Melba - Chant Venicien (Bemberg; piano acc. by the composer) E
42. - 94006 - Nellie Melba - Good Night (Scott-Gatty) (chorus by Roberts, Pike & Dawson; piano by Landon Ronald) E

Continued next page and 1/2.....

Victor Red Seal: (single-sided)

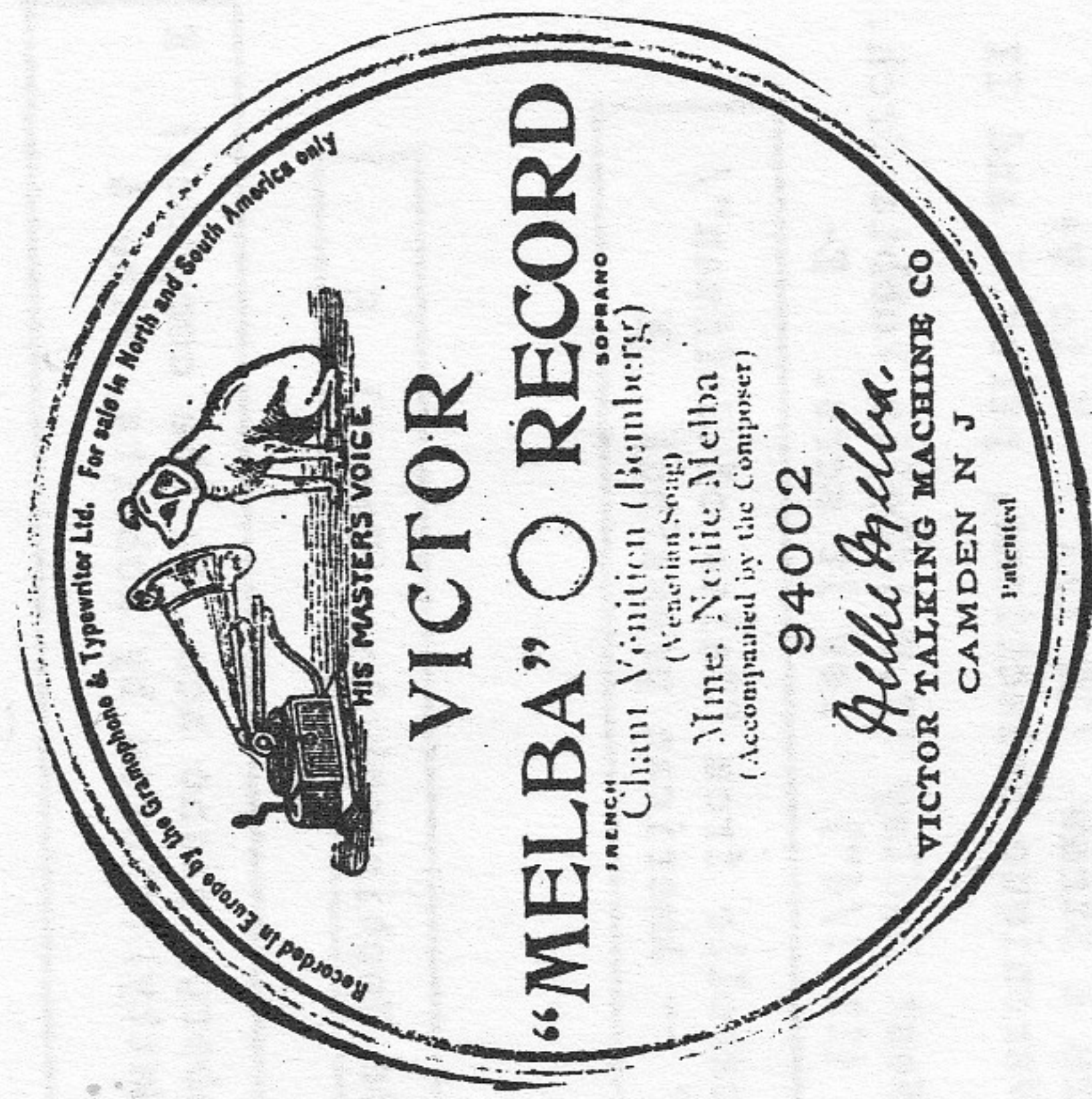
43. 64107 - Blanche Arral - El Bolero Grande (10" Patents label; label faded) V+
 44. 74151 - Blanche Arral - Romeo & Juliette - Valse (12" Patents label) E to E+
 45. 74208 - Charles Gilibert - La Jolie Fille de Perth--Quand la flamme de l'amour (Patents label) (sm. scr. near end; internal hr. crk., NAP) E
 46. 74231 - Janet Spencer - Gae to Sleep (Patents label) E- to E
 47. 74233 - Herbert Witherspoon - Vittoria--Madrigale (Patents label) E
 48. 74588 - Alfred Cortot - Waltz Etude (Saint-Saens) E
 49. 74683 - Giovanni Martinelli - Zaza--O mio piccolo tavolo ingombrato V++
 50. 81073 - Pol Plancon (piano acc.) - Le Soupir (Grand Prize label) E-
 51. 87059 - Maria Galvany - Magic Flute - Aria della Regina (Patents label) E
 52. 87075 - Louise Homer - Faust--Le parole d'amor E- to E
 53. 87355 - Feodor Chaliapin - Mefistofele - Ave Signor! E
 54. 88182 - Nellie Melba - Oh, Lovely Night (Patents label) E
 55. 89082 - Frieda Hempel & Pasquale Amato - Rigoletto - "Figlia! Mio padre!" E
 56. 92042 - Tita Ruffo - Hamlet--Monologo (Patents label; "Angel" back) E
Victor Red Seal: (double-sided; all acoustic)
 57. 720 - Fritz Kreisler - The Old Refrain/The Rosary E-/V++
 58. 956 - Hugo Kreisler (piano: Fritz Kreisler) - I'm in Love/Letter Song (both from Fritz Kreisler's "Apple Blossoms") E-
 59. 989 - N.Y. Philharmonic Orch., cond. Willem Mengelberg - Omphale's Spinning Wheel - Parts 1 & 2 V+
 60. 1017 - Philadelphia Symphony Orch., cond. Leopold Stokowski - Carmen--Soldiers Changing the Guard/Carmen--March of the Smugglers E
 61. 1041 - Julia Culp - Auf Flugeln des Gesanges/Es muss ein Wunderbares sein (sm. raised fleck, this side) E-
 62. 1079 - Mischa Elman - A la Valse (comp. Victor Herbert)/To Slumber-Land E
 63. 1111 - Philadelphia Symphony Orch. - Song Without Words (Tschalkowsky)/Prelude in E Minor (Chopin) E

Canadian "His Master's Voice" Victor

64. 183000 - Madame Clara Butt & Mr. Kennerly Rumford - The Keys of Heaven
 12" Red Seal Canadian "Bat Wing" label; London Recording V+

Columbia Tri-Color: (single-sided)

65. 30657 - Mae. Lillian Nordica - Mandoline (12") E
 66. 48783 - Hipolito Lazaro - I Puritani--A te, O Cara (12") E-
 67. 49214 - Riccardo Stracciari - Faust--Dio Possente (12") E
 68. 49522 - " - Core'ngrato (12") (lt. scr.) V++
 69. 78101 - " - Canta Pe' Me (10") V+
 70. 78363 - Maria Barrientos & Riccardo Stracciari - Rigoletto--Si, Vendetta (10")
 71. 78557 - Rosa Ponselle & Barbara Maurel - Abide with Me (10") E-- (few lt. scr.)
 72. 78920 - Rosa Ponselle - Values (10") E-
 73. A5458 - Arthur Friedheim - Scherzo in B Flat Minor (Chopin) - Parts 1 & 2 E
 74. A6135 - Philharmonic Orch. of N.Y. - Turkish March/Cortege di Sardar V++ to E-
Brunswick: (Gold Label)
 75. 15021 - Elly Ney (piano) - Nocturne in F Sharp Minor (Chopin) (few sm. raised flecks)/Hungarian Dance No. 2 E-
 76. 15026 - Leopold Godowsky (piano) - Prelude in C Sharp Minor/Black Keys Study & Butterfly Study (Chopin) V++/V+
 77. 15128 - Sigrid Onegin - Carmen--Seguidilla/Carmen--Habanera (Electric) V++
Personalities:
 78. Vic. 60013 - Nora Bayes - Has Anybody Here Seen Kelly? (Purple Patents label) Minor groove wear at start V++ to E-
 79. Vic. 60127 - Nora Bayes - I Work Eight Hours, Sleep Eight Hours, That Leaves Eight Hours for Love (Purple label) 1 lt. scr. E-
 80. Vic. 70098 - Joseph Cawthorn - You Can't Play Every Instrument in the Band (from "The Sunshine Girl"; orig. cast performer) (12" Purple Patents Label) E
 81. Diva 28596 - Annette Hanshaw (acc. by New England Yankees) - Mean to Me/A Precious Little Thing Called Love (orig. Diva sleeve) E
 81A Vic. 21863 - Helen Kane - Button Up Your Overcoat/I Want to Be Bad (both from Musical Comedy "Follow Thru" E-/V++
 82. Vic. 45180 - Walter C. Kelly - Virginian Judge--Southern Court Scene, First Session - Parts 1 & 2 E



83. Vic. 45250 - Walter C. Kelly - Virginian Judge - 3rd Session, Parts 1 & 2 E-
 84. Vic. 21238 - Helen Morgan - Bill/Can't Help Lovin' Dat Man (both from "Show Boat"; original cast performer) (scroll label) V++/E
 85. Vic. 70079 - James Whitcomb Riley - The Happy Little Cripple (12" Purple Patents label) V++ to E- (few lt. scr.)
 86. Vic. 45347 - Will Rogers - A New Slant on War/Timely Topics E

Scroll Label Victors ("C" = Canadian version) - all 10"

87. 20008 - Yale Univ. Band - Yale Medley No. 1/One. Two, Three for Eli (with male chorus) E--/V++
 88. 20074 - B.F. Goodrich Silvertown Cord Or - Burgundy (voc: Silver-Masked Tenor) / Waring's Pennsylvanians - Cherie, I Love You (Waltz) E-
 89. 20112 - Geo. Olsen & His Music - Hi-Diddle-Didle/Where'd You Get Those Eyes V++
 90. 20208 - The Happiness Boys (Jones & Hare) - She Knows Her Onions/It Won't Be Long Now (piano by Dave Kaplan) V++
 91. 20266 - Paul Whiteman Orch. - There's a Boatman on the Volga (voc: Gladys Rice) / In a Little Spanish Town (Waltz) V+
 92. 20338 - Roger Wolfe Kahn Orch. - We'll Have a Kingdom (from "The Wild Rose") / Waring's Pennsylvanians - Don't Sing Aloha When I Go V+ to V++
 93. 20491 - Jean Goldkette Orch. (with Bix, Venuti & Lang) - A Lane in Spain/B.F. Goodrich Silvertown Cord Orch. - If All the Stars were Pretty Babies (vocal: The Silver-Masked Tenor) E
 94. 20501 - Paul Whiteman Orch. - I Always Knew/When I'm in Your Arms V+
 95. 20659 - Nat Shilkret & Victor Orch. - Dawn of Tomorrow(W)/Rainbow of Love (W) E-
 96. 20675 - Jean Goldkette Or. (with Bix Beiderbecke)--I'm Gonna Meet My Sweetie Now/ Nat Shilkret & Victor Orch. - Me and My Shadow E-
 97. 20679 - Paul Whiteman Orch. - Magnolia (voc: Rhythm Boys) 1 1/4" scr./Love and Kisses E--
 98. 20784 - Paul Whiteman Orch. - I'll Always Remember You/Who Do You Love V++
 99. 20846 - Ted Weems Orch. - Barbara/Miss Annabelle Lee V+
 100. 20874 - Paul Whiteman Orch. - Manhattan Mary/Broadway (both from "Manhattan Mary") E-
 101. 20921C- Julius Tannen - Cohen at the Telephone - Parts 1 & 2 E-
 102. 21053 - Jesse Crawford - Just a Memory/After I've Called You Sweetheart E
 103. 21084 - Roger Wolfe Kahn Orch. - Among My Souvenirs/Johnny Hamp's Kentucky Serenaders - What'll You Do? E/E-
 104. 21113 - Johnny Johnson's Statler Pennsylvanians - Thou Swell (from "A Connecticut Yankee")/My One and Only (from "Funny Face") V++
 105. 21166 - Jean Goldkette Orch. - My Ohio Home (piano & voc. by Hoagy Carmichael)/ Here Comes the Showboat V++
 106. 21274C- Paul Whiteman Orch. - From Monday On (voc. incl. Bing Crosby)/Mississippi Mud (vocal incl. solo by Irene Taylor) E

(cont. below)

107. 21326 - Roger Wolfe Kahn Orch. - She's a Great, Great Girl/All Star Orchestra - I Must Be Dreaming E--
108. 21388 - Paul Whiteman Orch. - In My Bouquet of Memories/My Angel (Angela Mia) E-
109. 21389 - Paul Whiteman Orch. - I'm Afraid of You (vocal: Bing Crosby)/My Pet V++ to E--/V+
110. 21432 - Waring's Pennsylvanians - In the Evening/Nat Shilkret & Victor Orch. - Get Out and Get Under the Moon E
111. 21464 - Paul Whiteman Orch. (both sides have great passages by Bix Beiderbecke) - Sugar/There Ain't No Sweet Man That's Worth the Salt of My Tears (vocal lead: Bing Crosby) E--/E-- //V++
112. 21477 - California Humming Birds - CONSTANTINOPLE/Somebody Sweet is Sweet on Me
113. 21497 - Nat Shilkret & Victor Or. - That's My Weakness Now/You're Wonderful E-
114. 21632 - Johnny Hamp's Kentucky Serenaders - What D'Ya Say? (from George White's "Scandals")/Blue Shadows (from Earl Carroll's "Vanities") V+
115. 21701C- George Olsen & His Music - Doin' the Raccoon/Johnny Johnson's Statler Pennsylvanians - It Goes Like This E-
116. 21772 - Nat Shilkret & Victor Orch. - Gotta Be Good/Troubadours - Another Kiss (Waltz) (both from motion picture "Manhattan Cocktail") E
117. 21778 - Irving Aaronson's Commanders (incl. Artie Shaw!) - Oh! You Sweet Old Whatcha May Call It/My Scandinavian Gal E-/E
118. 21805 - Jean Goldkette Orch. (incl. Don Redman!) - Don't Be Like That/My Blackbirds are Bluebirds Now E-
119. 21829C- Charlie Fry Million Dollar Pier Orch. - Sincerely I Do/Johnny Hamp's Kentucky Serenaders - Avalon Town--Tango Fox Trot E-/V++
120. 21934 - Cornell Univ. Orch. - Cornell Medley/Cornell Glee Club - Alma Mater & Crew Song V+
121. 21996 - Nat Shilkret and Victor Orchestra - Susianna/The Lonesome Road (voc: Willard Robison) (Gene Austin-Nat Shilkret composition for the Universal Pictures version of "Show Boat") E- (few lt. scrs.)
122. 22004 - Nat Shilkret & Victor Orch. - Am I Blue?/Let Me Have My Dreams (W) (both from Warner Bros. picture "On with the Show") E-
123. 22022 - Johnny Marvin - Your Mother and Mine (from M-G-M picture "Hollywood Revue of 1929")/Finding the Long Way Home E-
124. 22023 - Nat Shilkret & Victor Orch. (voc: Belle Mann) - When We Get Together in the Moonlight/Waring's Pennsylvanians - To Be In Love V to V+/V+
125. 22027 - Jean Goldkette Orch. - Tip-Toe Thru' the Tulips/Painting the Clouds with Sunshine (both from Warner Bros. talkie "Gold-diggers of Broadway") E- (few lts. scrs.)
126. 22036 - The Revelers - Plodding Along/Wake Up! Chillun, Wake Up E-
127. 22047 - Leo Reisman Orch. (incl. Eddie Duchin!) - Ain't Misbehavin' (from "Connie's Hot Chocolates")/Moanin' Low (from "The Little Show") V+

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4. Issue Frequency	5. Number of Issues Published Annually	6. Annual Subscription Price
January, April, July & October	4	\$10.00/2 years
7. Complete Mailing Address of Known Office of Publication (Not printer) (Street, city, county, state, and ZIP+4)		Contact Person
37 Caledonia St., St. Johnsbury, Caledonia County, VT 05819		Martin F. Bryan
8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer)		Telephone
Same		(802) 748-9264
9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor (Do not leave blank)		
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